

## Coughs and Colds Catarrh, Croup, Sore Throat Banished By Hyomei.

The germs of catarrh do not exist in the same atmosphere with antiseptic Hyomei (pronounced it High-oh-mei). Breathe Hyomei and relief from catarrh, coughs, sore throat or cold will come in two minutes.

Breathe Hyomei and that stomach straining hawking in the morning will quickly disappear.

Breathe Hyomei and kill the catarrh germs; stop the discharge of mucus and prevent crusts from forming in the nose.

Breathe Hyomei for a few minutes each day and rid yourself of contagious catarrh.

Breathe Hyomei—give it faithful trial and then, if you are not satisfied, you can have your money back. Hyomei is sold by Peoples drug stores, and druggists everywhere.

## MI-ONA Ends Indigestion

It relieves stomach misery, sour stomach, belching and all stomach diseases. Money back. Large box of tablets.

## ACTRESSES' DEATH MYSTERY SOLVED

Companions on Joy Ride Confess Throwing Them Out of Car.

(Continued from First Page.)

cuts on the hand of one of the women, received from a broken whiskey bottle, which she carried.

The man named McCarthy, Brumberg and Jorgenson state, was with the women when they encountered them, but left shortly after. Lawrence Jorgenson, a sailor at Great Lakes Naval Training Station, was with his brother and Brumberg during their "joy ride."

Jorgenson's story to the police follows:

"We picked up these girls in North Clark street about 10 o'clock Saturday. We had a pint of moonshine and they took plenty of drinks. We made a round of the Tenderloin

where we had some more moonshine. We got back to the car and started for another tour of the cabarets. The girls wanted to go home. We bought a pint of whiskey and we all got fighting for the bottle, and in some manner or another the neck of the bottle was broken. That accounts for one of the girls bleeding. She cut herself on the jagged edge of the bottle. I was driving the car. The girls were in the tonneau of the machine with the other two young men.

"All I remember is that the bunch in the back was getting too boisterous and I was driving my boss' car, and I started to drive back to the loop. I don't know what made me drive all hands into the park. I also remember that I came pretty close to driving the machine in the lake."

**DENIES ATTEMPT TO KILL.**

Jorgenson emphatically denied he made any attempt or had any desire to kill the women. He admitted that his companions unconsciously hurled them out of the car and that he drove off, leaving them to die on the frost covered ground.

The arrests were caused by two separate investigations, starting from widely divergent angles, both of which eventually centered about an automobile in Clark's garage, on the North Side.

A wealthy North Side real estate dealer, who keeps his car at the garage, is credited with bringing the case to a solution. He told a friend of Chief of Detectives Hughes of the presence of the car in the garage, stating that one of the two men was then with him and wished to surrender.

He later went to the detective bureau with the man, who surrendered, and was taken to the office of Chief of Police Fitzmorris for questioning.

In the chief's office he is said to have confessed. His companion was subsequently arrested.

Meanwhile, Police woman Anna Loncke had pursued an investigation of her own leading to the arrest of Jorgenson, the chauffeur. Police woman Loncke communicated with Chief Fitzmorris saying she believed she knew the "driver of the death car."

Early this morning the real estate man drove his car into the garage and parked it alongside the battered car. The two men were in the garage at the time. He noticed the condition of the car—it was muddy and unkempt—and commented on it to the men. They were nervous, and he questioned them for some time. Finally Jorgenson, who was one of the men, said: "I know something of these two actresses who were found in Grand Park Sunday morning. My conscience is bothering me. I am in trouble and need advice and assistance."

Jorgenson then admitted that he had driven the car to the park.

**OLISH BLAST KILLS WOMAN**

POTTSVILLE, Pa., Nov. 17.—Mrs. John Goebel, of Mineville, was killed by an explosion of stove polish yesterday. She was using the polish, using the bottle in her hand, and turning out a small quantity of it when the entire contents went up in flames, causing her clothes to catch.

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**JESSIE REED, who is known as the "highest paid chorus girl in the world," made such a hit playing a bride in the "Follies" at Boston that she decided to essay the role in real life. Miss Reed has become the bride of Daniel O. Caswell, scion of a wealthy Cleveland family.**



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## STOKOWSKI PLAYS UNDER DIFFICULTY

Heavy Settings of Current Theater "Show" Hurt Acoustics At Recital.

Washington owes Leopold Stokowski an apology, and also the entire Philadelphia Orchestra. We seem to take our great concerts in the National Capital, as incidental happenings that can be dropped in at odd moments anywhere. Mr. Stokowski was entirely justified yesterday afternoon when he showed his discomfort over playing a "carefully prepared program, for which we have come a long distance" behind the heavy settings of the current theater "show."

"My wind instruments are behind these decorations," the tone spoke eloquently. "We will do what we can."

Acoustics are essential for music. We have longed for beauty of environment, but over and above that must be the right sounding board, particularly for an orchestra—that single instrument of a hundred voices.

**SHOULD BE NO RECURRENCE.**

The incident is worthy of elaboration because with our many concerts, adequate prices, and large attendance something is due both the artists and the public. Theater or concert managers should provide against its recurrence.

The program was a beautiful one. The character of the symphony, doubtless provoked the issue, that delayed the opening of the concert about a half-hour. It was the Brahms Fourth Symphony, delicately lovely in detail, that owed its interpretation to the variety of shade of phrases as they were reiterated among the instruments. Soft chords of the wind choirs did come to us freely, the "gloomy" was delicately graceful for violins, but the willing body of tone of the finale was scattered up into the cerulean blue.

**KINDLER AS SOLOIST.**

Even with the novelty of the Italian Rhapsody and the incomparable music of the "Love Death" from "Tristan," the playing of Hans Kindler, in the Tchaikovsky variations on a Rocco theme, for lack of stood out compellingly. It was particularly interesting to find this young player—whom we knew as a part of the Philadelphia Orchestra in former years—play first very artistically, but suddenly, with the advent of the cadenza, rise to real heights of mastery.

His vibrant cello held a depth and wealth of tone that sobbed and touched with emotion the rare cadences, while he gave with the facile execution of the violinist virtuoso phrases of pure double stops and trills and execution. Midway between the opening and the closing of his composition, Hans Kindler stepped out as a soloist of dominant force, while the orchestra gave the music a setting of rare color and sympathetic balance.

**"ITALIA" IS UNUSUAL.**

"Italia," the new composition of Casella, is full of the strangeness of the ultra moderns, in tonality of weird strain of dissonance, with greatness in the orchestral body, but there are long passages of sweet rich "background" of sound, with little variety in it. How unlike that flowing, surging "background" of Wagner with which he holds together the incomparable melodies of the "Tristan!" And then the Italian almost amuses with his fandango dancing amid familiar strains of folk lore, and delights in fancy too. It was most enjoyable, from its Russian frenzy to its elaborated echoes of Italy.

We claimed Mr. Stokowski's plaint as our own in the Wagner music, for there was lost something of that swelling forth of the orchestra. Yet always the deep blend, that marvelous orchestration, came in the unmistakable vibrancy of the Philadelphia players, marking a rare treat in the first concert of their series that was given to a capacity audience.

**JESSE MacBRIDE.**

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